



AL FRESCO

INTERMEZZO

By

Victor Herbert



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"Al Fresco"

Intermezzo.

Allegro giocoso. M.M. ♩ = 126

VICTOR HERBERT.

Piano. *f*

The first system of the piano score is in 2/4 time. The right hand features a rapid, ascending and descending scale-like pattern, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *f* (forte) is present.

dim. *p*

The second system continues the piece. The right hand has a melodic line with some grace notes, and the left hand provides harmonic support. The dynamic marking *dim.* (diminuendo) is in the right hand, and *p* (piano) is in the left hand.

The third system shows a continuation of the melodic and harmonic themes. The right hand has a more active melodic line, and the left hand maintains a consistent accompaniment.

p

The fourth system features a melodic phrase in the right hand. The dynamic marking *p* (piano) is in the right hand.

stacc.
rit.

The fifth system concludes the piece. The right hand has a staccato melodic phrase, and the left hand has a final chord. The markings *stacc.* (staccato) and *rit.* (ritardando) are present.

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This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The first system begins with a tempo marking *a tempo* and a dynamic marking *p*. The second system features a triplet of eighth notes in the right hand. The third system includes a first ending marked '1' and a second ending marked '2', both with dynamic markings *p rit.* and *p*. The fourth system shows a series of chords in the left hand. The fifth system features a series of chords in the left hand, with a dynamic marking *p*. The sixth system concludes the piece with a final chord in the left hand. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one flat (B-flat). The piece features a variety of dynamic markings and performance instructions:

- System 1:** Starts with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.
- System 2:** Includes markings for *ff* (fortissimo), *sfz* (sforzando), and *f*. The right hand has more complex chordal textures.
- System 3:** Features a first ending marked with a '1' and a second ending marked with a '2'. The *sfz* marking is present.
- System 4:** Shows a transition from *sfz* to *p* (piano). The right hand continues with dense chordal patterns.
- System 5:** Includes the instruction *molto cresc.* (molto crescendo) and *ff tutta forza* (fortissimo, with all the force). The music builds in intensity.
- System 6:** Features first and second endings. The first ending leads back to an earlier section, and the second ending concludes with a *poco rit.* (poco ritardando) marking and a final *sfz* chord.

First system of musical notation for piano. The treble staff features a melodic line with eighth-note patterns and slurs, marked with accents. The bass staff provides a harmonic accompaniment with chords and eighth-note figures. The tempo marking *a tempo* is present in the first measure.

Second system of musical notation for piano. The treble staff continues the melodic line with slurs and accents. The bass staff maintains the accompaniment. A dynamic marking *p* (piano) is indicated in the third measure.

Third system of musical notation for piano. The treble staff shows a melodic line with a final flourish. The bass staff continues the accompaniment. A tempo marking *rit.* (ritardando) is present in the fifth measure.

Fourth system of musical notation for piano. The treble staff features a melodic line with slurs and accents. The bass staff provides a harmonic accompaniment. The tempo marking *a tempo* is present in the first measure, and a dynamic marking *p* is in the fourth measure.

Fifth system of musical notation for piano. The treble staff features a melodic line with slurs and accents. The bass staff provides a harmonic accompaniment. A dynamic marking *p* is present in the fourth measure.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. A dynamic marking of *f* (forte) is present, followed by the instruction *poco rit.* (poco ritardando).

Second system of musical notation. The tempo is marked *poco piu lento.* (poco più lento). The right hand continues with a melodic line, and the left hand has a more active accompaniment. A marking of *a tempo* is also visible.

Third system of musical notation. The tempo is marked *poco meno.* (poco meno). The right hand has a more complex melodic line with many slurs and accents. A dynamic marking of *p* (piano) is present.

Fourth system of musical notation. The tempo is marked *piu mosso.* (più mosso). The right hand features a rapid melodic line with many slurs and accents. A dynamic marking of *f* (forte) is present. A dashed line with the word *Sua* is above the right hand.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamic markings include *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *ffz* (fortissimo con forza).

A Selected List of Compositions for the Piano

In Various Grades

By Recognized Modern Writers

TITLE	GRADE	COMPOSER	PRICE
ABENDLIED, <i>Evening Song</i>	5 A....	Herman Perlet.	75
ABIDE WITH ME, <i>Transcription</i>	4 A....	Jas. J. Freeman.	75
AL FRESCO, <i>Intermezzo</i>	3 B....	Victor Herbert.	50
AMO, <i>Melodie</i>	3 B....	A. G. Robyn.	50
AT THE FAIR, <i>Waltz</i>	1 B....	Karl Bergmann.	30
AT THE OPERA, <i>Aria</i>	2 A....	H. W. Loomis.	25
AU REVOIR, <i>Galop</i>	1 B....	Karl Bergmann.	30
AUTOMATIC DOLL, <i>Valsette</i>	2 B....	Geo. L. Spaulding.	30
BASHFUL ECHO, THE, <i>Vocal or Inst.</i>	1 A....	Geo. L. Spaulding.	30
BELL TONES, <i>Imitative</i>	1 A....	Paul Lawson.	30
BIRD'S COURTSHIP, <i>Romanza</i>	3 A....	Eduard Holst.	50
BLACK BEETLES, <i>Novelette</i>	2 A....	H. W. Loomis.	25
BROCKEN REVELS, <i>Grand Galop de</i>			
<i>Concert</i>	3 B....	Eduard Holst.	75
BROKEN STILE, THE, <i>Mazurka</i>	3 B....	J. A. Silberberg.	50
CAP AND BELLS, <i>Humoresque</i>	3 A....	W. C. O'Hare.	50
CARESS, THE, <i>Morceau</i>	3 A....	Gaylord Barrett.	50
CHILDREN AT PLAY, <i>Intermezzo</i>	2 A....	Karl Bergmann.	30
CHILDREN FAST ASLEEP, <i>Lullaby</i>	2 A....	Karl Bergmann.	30
CHILDREN IN THE GARDEN, <i>March</i> ..	1 B....	Karl Bergmann.	30
CHILDREN IN THE NURSERY, <i>Valse</i> ..	1 B....	Karl Bergmann.	30
CHILDREN IN THE SCHOOLROOM,			
<i>Bluette</i>	2 A....	Karl Bergmann.	30
CHOOSE YOUR PARTNERS, <i>Valse</i>	2 A....	H. W. Loomis.	25
CLOVE PINKS, <i>Barcarolle</i>	1 A....	Paul Lawson.	30
COMIN' THRO' THE RYE,			
<i>Transcription</i>	4 A....	Jas. J. Freeman.	75
COURTSHIP, <i>Waltz</i>	3 B....	Geo. L. Spaulding.	50
CRICKET'S BIRTHDAY,			
<i>Scherzo-Caprice</i>	3 B....	W. Aletter.	50
CRIMSON CLOVER, <i>Melody</i>	2 A....	Geo. L. Spaulding.	30
CUPID'S CARESS, <i>Valse Lente</i>	3 B....	C. J. Roberts.	75
CUPID'S REVELS, <i>Polka Brillante</i> ...	4 A....	F. W. Meacham.	75
DAWN, <i>Song without words</i>	4 A....	Kate Vannah.	50
DEW DROPS, <i>Intermezzo</i>	3 A....	Harry Armstrong.	50
DOROTHY, <i>Valse Elegante</i>	3 B....	Herman Perlet.	75
DOWN CELLAR, <i>Oddity</i>	2 A....	H. W. Loomis.	25
DIANA'S DREAM, <i>Scherzo</i>	3 B....	Otis Tabler.	60
DREAM SHADOWS, <i>Tone Picture</i>	3 A....	Otto Langey.	50
DYING SHEPHERD, THE, <i>Fantasie</i>	3 A....	Eduard Holst.	50
ELFIN WITCHERY, <i>Mazurka</i>	4 A....	W. F. Suds.	50
EVEN SONG, <i>Serenade</i>	2 B....	H. W. Loomis.	25
EVENING BELLS, <i>Berceuse</i>	3 B....	H. Devries.	50
FALLING PETALS, <i>Idyl</i>	1 B....	H. W. Loomis.	25
FARE THEE WELL,			
<i>Song without words</i>	3 A....	F. E. Farrar.	50
FEATHER TIPS, <i>Morceau</i>	1 A....	Paul Lawson.	30
FIT FOR A KING, <i>Rondo</i>	1 B....	Karl Bergmann.	30
FLASHING GLANCES, <i>Schottische</i>	1 A....	Geo. L. Spaulding.	30
FLEurette, <i>Valse Lente</i>	3 B....	Victor Herbert.	50
FLIRTING FAIRIES, <i>Morceau Elegante</i>	4 A....	W. Aletter.	50
FLORENTINA, <i>Caprice</i>	3 B....	Geo. J. Trinkaus.	50
FOR THEE, <i>Song without words</i>	3 B....	Kate Vannah.	50
FUCHSIA, <i>March</i>	2 A....	Paul Lawson.	30
GAZELLE, LA, <i>Dance Characteristic</i> ...	3 B....	Theo. Bendix.	50
GRETCHEN, <i>Sonatina</i>	2 B....	Eduard Holst.	40
HARLEQUIN, <i>Pantomime</i>	5 A....	H. W. Loomis.	60
HEATHER BLOOM, <i>A Scotch Idyl</i>	3 B....	Aubrey Kingsbury.	50
HELIOTROPE, <i>Reverie</i>	2 B....	Paul Lawson.	30
HILARITY, <i>Valse Caprice</i>	3 A....	Geo. L. Spaulding.	50
HUNGARIAN ROMANCE,			
<i>Characteristic</i>	4 A....	Theo. Bendix.	50
HYACINTH, <i>Intermezzo</i>	4 A....	E. L. Hatch.	50
IDLEWILD, <i>Pastorale</i>	3 B....	L. F. Gottschalk.	50
IN A PAGODA, <i>Characteristic</i>	3 B....	J. W. Bratton.	50
IN BEAUTY'S BOWER, <i>Idyl</i>	3 B....	Theo. Bendix.	50
IN CRAKOW, <i>Polish Dance</i>	3 B....	Herman Perlet.	50
IN CUPID'S NET, <i>Morceau</i>	3 A....	Frederic Chapin.	50
IN POPPYLAND, <i>Caprice</i>	3 A....	Leo Friedman.	50
IN THE APPLE TREE, <i>Tone Poem</i>	3 A....	H. W. Loomis.	25
JULIA, <i>Melodie</i>	3 B....	Herman Perlet.	50
JULIET, <i>Serenade</i>	2 A....	Eduard Holst.	40
KEEPSAKE, <i>Waltz</i>	2 B....	Geo. L. Spaulding.	50
LACES AND GRACES, <i>Novelette</i>	3 B....	J. W. Bratton.	50
LANDLER, A, <i>Folk Song</i>	2 A....	H. W. Loomis.	25
LEND A HAND, <i>Vocal or Inst.</i>	1 A....	Geo. L. Spaulding.	30
LIEBSCHEN, <i>Sweetheart</i>	3 B....	H. P. Hopkins.	50

TITLE	GRADE	COMPOSER	PRICE
LILIES, <i>Flower Song</i>	3 A....	Theo. Bendix.	50
LITTLE LADY, <i>Novelette</i>	3 B....	Manuel Klein.	50
LONGING, <i>Meditation</i>	3 A....	Theo. Bendix.	50
LOVE'S RETURN, <i>Morceau</i>	3 B....	Melville Ellis.	50
LOVE'S SUNSHINE, <i>Idyl</i>	3 B....	E. O. Wolff.	50
LOVE'S TRIUMPH, <i>Valse Caprice</i>	4 B....	Theo. Bendix.	50
LOVE'S YEARNING, <i>Morceau</i>	4 A....	H. P. Hopkins.	50
LOVE'S VOYAGE, <i>Intermezzo</i>	3 A....	Gaylord Barrett.	50
MALENA, <i>Intermezzo</i>	3 B....	Melville Ellis.	50
MARIE, <i>Polonaise</i>	2 B....	Eduard Holst.	40
MARIGOLD, <i>Barn Dance</i>	2 B....	Paul Lawson.	30
MEETING, <i>Novelty</i>	3 A....	Theo. Bendix.	50
MEETING OF THE STORKS,			
<i>Schottische-Caprice</i>	2 B....	Geo. L. Spaulding.	50
MILDRED, <i>Thema</i>	3 A....	Herman Perlet.	60
MOUNTAIN BROOK, <i>Imitative</i>	4 B....	Victor Herbert.	50
MY GUIDING STAR, <i>Reverie</i>	3 A....	Louis A. Drumheller.	50
NODDING TULIP, <i>Pastorale Idyl</i>	3 B....	Geo. J. Trinkaus.	50
ODD NUMBER, AN, <i>Novelty</i>	3 A....	Collin Davis.	50
OLD CHAPEL BELL, THE, <i>Idyl</i>	3 A....	Eduard Holst.	50
OLD FOLKS AT HOME,			
<i>Fantasie Brillante</i>	4 B....	Eduard Holst.	60
ON THE BEACH, <i>Scherzo</i>	3 B....	J. Silberberg.	50
OVER THE SUMMER SEA, <i>Barcarolle</i> ..	2 A....	H. W. Loomis.	25
PANAMERICANA, <i>Characteristic</i>	4 A....	Victor Herbert.	60
PANSIES, <i>Flower Song</i>	3 A....	Theo. Bendix.	50
PARTING, <i>Romanza</i>	3 A....	Theo. Bendix.	50
PIANO LESSON, THE, <i>Vocal or Inst.</i>	1 A....	Geo. L. Spaulding.	30
PINE CONES, <i>Melody</i>	1 A....	Paul Lawson.	30
PLEASANT DREAMS, <i>Slumber Song</i> ...	2 A....	H. W. Loomis.	25
POPPY BUDS, <i>Valse Lente</i>	3 A....	H. Engelmann.	50
PRETTY MILKMAID, <i>Tarantella</i>	2 A....	Karl Bergmann.	30
PUNCHINELLO, <i>Characteristic</i>	4 A....	Victor Herbert.	50
PUPPETS PARADE, <i>March</i>	2 A....	Geo. L. Spaulding.	30
PURPLE EYES, <i>Valse Lente</i>	3 B....	Harry Rome Shelly.	50
QUEEN OF HEARTS, <i>Morceau</i>	2 A....	H. W. Loomis.	25
RAG DOLLY'S LULLABY, <i>Berceuse</i>	3 B....	Gaylord Barrett.	50
RECONCILIATION, <i>Morceau</i>	3 A....	Theo. Bendix.	50
ROBIN'S MORNING SONG, <i>Caprice</i>	3 A....	Eduard Holst.	50
ROSE BLUSHES, <i>Berceuse</i>	3 B....	E. S. Brill.	50
ROSEMARY, <i>Reverie</i>	3 B....	Leland S. Barton.	50
ROSES, <i>Flower Song</i>	3 A....	Theo. Bendix.	50
ROSE GERANIUM, <i>Waltz</i>	2 A....	Paul Lawson.	30
ROSES' HONEYMOON, THE, <i>Reverie</i> ..	3 B....	J. W. Bratton.	50
RUBY RED, <i>Alla Marcia</i>	1 A....	Paul Lawson.	30
SAISON DES ROSES, LA, <i>Valse Lente</i> ..	3 B....	André Maquarre.	50
SLEEPY BABY, <i>Song without words</i> ...	3 B....	Kate Vannah.	50
SLEEPING FLOWERS, <i>Idyl</i>	3 A....	F. H. Grey.	50
SOME PUMPKINS, <i>Barn Dance</i>	2 B....	Geo. L. Spaulding.	50
SUNSET IN THE VALLEY, <i>Reverie</i>	3 A....	H. Engelmann.	50
SOUTHERN REVERIE, A, <i>Morceau</i>	3 A....	Theo. Bendix.	50
SUPPLICATION, <i>Meditation</i>	3 B....	Mabel B. McKee.	50
SWEET DREAMS OF HOME,			
<i>Meditation</i>	3 A....	H. Engelmann.	50
TALE OF TWO HEARTS, A, <i>Romanza</i> ..	3 B....	C. J. Roberts.	50
TARANTELE, <i>Vivace</i>	4 A....	F. E. Tours.	60
TURKISH IMPERIAL GUARDS, <i>March</i> ..	3 A....	Fred. Luscombe.	50
TWINKLING STARS, <i>Reverie</i>	3 A....	H. N. Peabody.	50
UNDER THE HARVEST MOON,			
<i>Reverie</i>	4 A....	E. R. Ball.	50
VALSE FANTASIE, <i>Brillante</i>	5 A....	Herman Perlet.	1.00
VALSE IMPROMPTU, <i>Brillante</i>	4 A....	F. E. Tours.	75
VERBENA, <i>Polka</i>	1 B....	Paul Lawson.	30
VIOLETTA, <i>Rondo</i>	2 B....	Eduard Holst.	40
VIOLET'S SECRET, <i>Rondo</i>	2 A....	H. W. Loomis.	25
WATER LILY, <i>Idyl</i>	3 A....	Clayton Mayo.	50
WHAT THE POND LILIES WHIS-			
PERED, <i>Reverie</i>	3 A....	M. Betts.	50
WHISPERINGS, <i>Valse</i>	3 A....	L. W. Keith.	50
WILD FLOWERS, <i>Melodie</i>	3 A....	H. W. Loomis.	25
WINDMILL, THE, <i>Description</i>	3 B....	Nat D. Mann.	50
WOODLAND LULLABY, <i>Reverie</i>	3 A....	Eduard Holst.	50
WILDWOOD FANCIES, <i>Scherzo</i>	3 B....	Leland S. Roberts.	50
WISTARIA, <i>Japanese Idyl</i>	3 B....	Frederick K. Logan.	50
YESTERTHOUGHTS, <i>Meditation</i>	4 A....	Victor Herbert.	50
YOUNG FOLKS, <i>Promenade March</i> ...	1 A....	Geo. L. Spaulding.	30

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